MHP/B.86

4th Sept 1940

Reading at Random. or Turning the Page

Notes.

To begin with English country before Elt.
The effect of country upon writers. Hall. Horleyshed.
The idea of the book is to find the end of a book by
Having a mind out. Let one book suggest another.
Keep to time sequence. Pass from Critcism to biography.
Lives of people. Always follow the genuine Scent — the
idea of the moment. no periods'. No text book.
Read my articles. write rather from memory.

Oct 3rd

The Life of a Book.
Take a living book a tree, a valley; its family:
But — ah - book? But keep very free.

Harrisons Walton England.
His mastiff. wonder with an R in them.
How many departments a heron has: nerdy historian,
psychologists, novelists etc. to interpret.
The forces telling with H. his attitude towards the Court, the
Church. His respect for boys & wood as pillows.
Ignore Waterton. The continuity of tradition. The Rl
Church as a Carrier. Harrisons seen by Flemmish. What F
found for Turks in 1878. The inspections of the mediaeval.
The search of song: If you were in my castle of Bonnely.
The song making instinct. The map of London.
Alfred Tennyson. Mrs Lewes had inspired: a
meeting were held a Meal ... in power H. at E.
There is contempt - the ~~attention~~ certain emotions always in
irony: felt by people always.

— for the 19th Century. Aug. Hare. his mother (Leveson)
Scene illustrating Henry James's subject. Osborne or
Two generations. Between meets Hare.

NYPL

Grote Ninn, & Pulley – the 3 influences.
Might be a perfect review for books having by. let.
what it omits. Right write let the other men read.
define the influences: the effect: the growth: the
surroundings, also the inner, Current ash life on in
text books. written for Pulley. Lemenami – mercan
Ashana – methods & fairies
Division of novels into ventilogists: philogists-
What is creation? The old or Mr Fs dent.
The virtue of over age that people don't write as they
learn. Perpetually broken up. Rhetoric. No
Conclusion. Perhaps the necessary effort of coming
contemporary after so many other writers: a great choice of
models – Examples. Fr instance, Read admiration for Ruskin..
Reviving the old fashions: No that part. Le Gallienne. the
times too big! – a too close to us – to that poetry.

Ideas for the shape of the book.
To begin with the country. The age the youthful
scene. Our floods. This brings back the wildness.
Entry down. Indoors. no study no library.
Boys rung at the door.
The importance of the audience.
No public, in our sense.
Anonymity.
The song.. The call to our premature instincts.
Rhythm – sound sight
Harrison: at the right distance, at last, to me
England. No one looked before me.
Peers Ploughman. (asks Chaucer)
The first chapter. ##
Some Irish figure – Ben & Hardwick.
The pageant. The Masque. The play.

NYPL

The Young Anglais.
Extract Mr. X: The person is consumed: he never
touches the envelope. We don't want to know about
him: Comfortably exploited. Whenever
in Canterbury Cleaves, we see the person.
What opera took over the frontier play?

Separate article.
Goldsmith. The patron.
Congreve ... The French. Madame de Sevigne.
Group: La R. &c.
Gibbon ...
Capt. Marryatt.

16th Century. The Scene for which Mr James
took his material. Memoirs
- Laugh figures. all cut off - compared
with Ethan.
Coleridge.

~~The Hero~~
The 16th Cent. to Courtney outlines of people.

Keep present day.
A Chapter on the future.

NYPL

from dance. Dances festivals I drop the idea. A
book explaining it from our common standpoint, to harmonise.
Then we - then he the angle. Then we would begin
from the modern angle. Chapter: we ask feel
the desire to create. The necessity to know about
other in the same condition. Then we - lead to
an introduction: about the form & creation: its
thwartings: our needs: interruptions: conditions.
Can we then see the others, in the same chapter -
& then - therefore take a poem & trace up word it
the country etc. & helps etc. & then - take a
very old known poem. & then. choose between
the actual scene: the weather. the home: the
patron; country: make a chronological.
English derivation. Boy in Latin. Italy - Greece.
The universality of the creative instinct...
Stone. wood. words paint. Dream words.
Always keep the main notion foreground. Shake notes
rough plan of the different helps & hindrances.
& Welsh - a fuse.
The patron. The Girl at the door. The mind & the
race.
Evolve in the town: the Great house - Fill
& land with people. Take samples. At Book of
art & of the outer pressure.
Then increase the number & figures
Describe the Growth of London. The main country town.
The audience at the play. At the fire side.
Keeps a racing commentary upon the Eternal.
The "modern". The Growth of mechanisms.
the Past with present Long ways for words
& Inventions - Reviews. travel. Country. Make a
Western & 19th cent - words.

NYPL

1. Anon.
2. ~~The audience~~. The ear & the eye.
3. The individual. 3. The audience.
4. Words?

~~The Eye & the~~
The Ear & the Eye.

Music. The Play. The four Ladies singing
The Chorus. The Wound. The young Lovers in
The nouveau. The Beauty. something very deep-
primitive. not yet Egoistic
The Eye. Spenser. The pictures.
Spenser. The Renaissance. . . looking across? at Italy.
Allegory — making thoughts visible. . .

The connection between seeing & writing:
Michael Angelo. Leonardo. Blake. Rossetti.
A twin-Gift. 2. shall be born. Depends on
Nun Crop & Ruby.
The writer never becomes a musician . . .
two technical?

What is 'manner' in writing — Mannerism — The influence the patron.

NYPL

The big house where the book is read.
description of Pennant. of Lady Rich: Lady Ben of Holdernesse.
the Pelhams - Thrales.

The artist.
Language.
What must belong to an artist. The big views the framework:
The eye. the ear. the senses:
The thing properly studied.
The understand. The mind.
the difference between reading & seeing: acting:
the word head. its solidity: its depth.
How an actor can bring to the book.
The contemporary element in the play.

Chaucer. He would be worth for much & noble.
took his points. both real people.

Poetry.
The relation between the reader & the big.
The Shakespeare psychology.
Witches.
The newborn of ignorance.
And we English poor.

The writer — that is what is his mark? That he
enjoys dispassionately: has a split in his unconsciousness?
The condition of the 5th writer who had no
literary past; only read Classics in translation
& so read Chaucer.
Unobservedly. Word without associations.
no convention: no difference; Cd. invent-

When & where was the first theatre built?
The theatre for those who can't read.
Brought in but a galley. But did they
noble 'go to the play'?

NYPL

Influence of the bible on prose. The rhetorical style examined & emphasized
The antagonist words more a matter — the Baconian letter
The simple Latin & French. The servant is rare.

NYPL

lady Anne Clifford.

Aug. 1617– 1619.

7 6. I went meet my two sons in playing at
– Glecko & hearing Moll Neville
read the Arcadia.

41 set a head Rivers & March read Montaignes
Essays.

5 2. Rivers used to read to me on Montaignes
– Essays & Moll Neville in the Faery Queen.

56 read over the Chronicles when in trouble.